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American Art News

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SPECIAL ANNOUNCEMENT

The remaining monthly summer issues will be published this year, on Saturdays, July 12, August 16 and September 13.

VOLPI PICTURE CASE AGAIN

The suit brought by Mr. Jackson Johnson, a wealthy shoe manufacturer of St. Louis, for the recovery of \$11,800 from Prof. Elia Volpi of Florence, Italy, the purchase price of two pictures, a "Portrait of Augustin Lomellini," attributed to Van Dyck, and a "Portrait of Carolus de Mallory," attributed to Rubens, secured at the well remembered Volpi sale in N. Y. of Nov., 1916, was finally set for trial in the Supreme Court before Justice Finch for Thursday last, and was postponed until October.

The suit was brought in 1917 in the name of a "dummy," the St. Louis man not wishing to appear in person. The assignee of the claim went to war and has not been heard from since, so Mr. Johnson now is the plaintiff.

Counsel for Prof. Volpi sought to put off the trial because the defendant is in Italy, although when the action was brought, it was said, Prof. Volpi would be here.

Prof. Volpi was examined in the suit here in 1917 by Mr. Barnett Hollander, counsel for Mr. Johnson, and testified that he had been an artist and restorer of old paintings before becoming a dealer, 25 years ago. As to the Van Dyck, "Augustin Lomellini," Volpi said he bought the painting in 1910 or 1912. He was not certain when he acquired the Rubens, "Carolus de Mallory," but he thought it was in 1912. He was asked where he got the description of the Rubens which appeared in the catalogue at the sale.

"I always see with my own eyes," said Volpi. "I never go anywhere else to get information."

Volpi said he bought the Van Dyck, "Augustin Lomellini," in Genoa from Marchese Reggio, who told him it had always been in the Lomellini family. He said he never thought it necessary to have the pictures offered for sale by him passed on by an expert here.

"Experts," he said, "generally say a lot of nonsense."

For 15 years, admitted Prof. Volpi, his livelihood was derived almost entirely from his dealings in art. He expressed the belief that Van Dyck painted the alleged spurious master when he was in Genoa, saying he had bought it from the Lomellini family, who lived there.

"It was the Marchese Reggio who sold it to me. I suppose she must have been a member of the family because the portrait went into her home. She told me of Van Dyck visiting Genoa."

Bought at Private Sale

The Rubens was purchased from Prof. Cesare Laurenti, a painter and restorer, he testified.

"Did you acquire the Rubens and Van Dyck at public or private sale?"

"Private sale."

Picture in Polazo Rostan

Prof. Volpi submitted both bills for the paintings, showing he paid 46,500 francs for the Van Dyck and 22,000 francs for the Rubens. The former picture, according to the account was declared by Marchese Reggio to be attributed to Van Dyck.

Jackson Johnson's Testimony

Mr. Jackson Johnson, who was also examined before trial, testified as follows:

"I assigned the claim in blank to the person in whose name the suit was brought, because I didn't want to get the advertising and notoriety I knew I would gain here. Even an amateur does not like to pose as a fool, you know. My attorney simply got a dummy plaintiff, and if anything is recovered it goes to me—if there is anything left."

"Do you qualify as an 'expert'?" Mr. Johnson was asked.

"I do not," replied the witness.

Signor Guiglielmetti's Statement

Signor Cesare Guiglielmetti, the former representative of Prof. Volpi in N. Y., said of the Johnson suit when it was first brought:

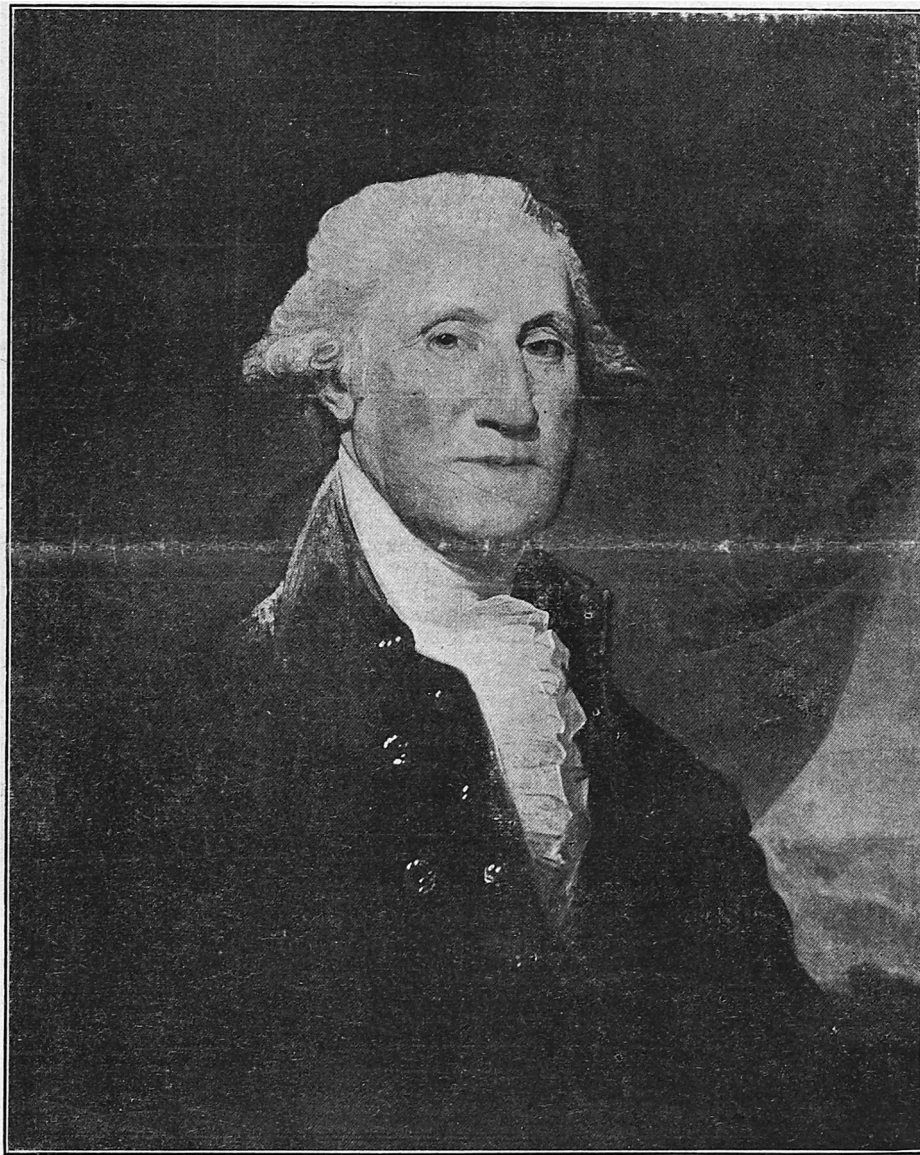
"I have been approached with a proposition to settle this matter for the few thousands of dollars involved, but with Prof. Volpi it is a matter of his reputation, and you can rest assured when he arrives in this country he will establish not only his own reputation as an 'expert,' but by reason of the long pedigree of the two pictures in question he will show that they are what he represented them to be."

ART WAR TAX REPEAL

Repeal of the ten per cent. tax on sales of works of art by all others except the artist himself is provided for in the provisions of a bill introduced to Congress May 24 by Luther W. Mott, Republican of N. Y. The sponsor of the bill declares that it has the support of practically all the art dealers, collectors and museums of this country, who claim that the tax is damaging their business, not producing any appreciable revenue for the Government, and is hurtful to the whole movement of art. The tax was a war measure intended to check the investment of capital in works of art when the money was needed for objects of necessity and for Government securities.

FRICK'S STUART WASHINGTON

The reproduction on this page of the Stuart portrait of Washington of the Vaughan type (right side of face), size 21x29 inches, painted in this country not later than 1796.



THE "CAMPERDOWN" WASHINGTON

Gilbert Stuart

Sold to Mr. Henry C. Frick for \$75,000—record price for an American picture

recently found in England where it had been in the possession of the Camperdown family for many years, and sold to Mr. Henry C. Frick for \$75,000, not only the record price for a Stuart portrait, but the record price for any picture by an American artist, is made from one of the first photographs of the picture, taken after its arrival here. The portrait has only previously been reproduced in an out-of-town monthly and has been seen consequently by comparatively few American art lovers, so that the ART News takes pleasure in now giving it the general publicity which it deserves, as it is not only perhaps the finest portrait of the "Father of his Country" that Gilbert Stuart painted—not excepting even the Lansdowne and Gibbs-Channing presentments, but is an exceptionally fine work of art. There are only nine known Stuart Washingtons of the Vaughan type—owned respectively by Messrs. Thomas B. Clarke, Herbert L. Pratt, Charles A. Munn, Henry C. Frick, the Metropolitan Museum (Gibbs-Channing), a Providence, R. I., collector, and George L. Rives, Willard Straight and Morris (of Baltimore) estates.

BLAKELOCK AGAIN IN ASYLUM

It will be no surprise to the readers of the ART News, which some time ago predicted what has now occurred, to learn that Ralph Albert Blakelock, aged 72, who was discharged from the N. Y. State Asylum for the Insane at Middletown Feb. 6, 1916, through the efforts of certain persons, who opined that he was sufficiently recovered from his mental malady to be released and might even resume his painting with success, has been returned to the same asylum, where he will probably end his days.

It is not necessary to rehearse the long story of the aged artist's release and commitment to the custody, not of his family but of a woman from an upper Hudson River town, who, through a sensational press, has received an extraordinary amount of personal notice in connection with the artist's doings since his release. His works have so greatly increased in value of late years, as to make him an object of public interest, and there were many sensational stories, presumably fur-

CANADIAN WAR MEMORIAL SHOW

The long anticipated Canadian War Memorials Exhibition, now on at the Anderson Galleries, deals with every phase of Canada's share in the war and with every branch of the service in a series of decorative panels.

The whole consignment represents only about one-third of the paintings which eventually will be housed in a special Memorial Gallery in Ottawa.

There are more than sixty canvases, ranging from 12 to 40 feet in length and hundreds of smaller paintings. When the collection is completed it will comprise acres of painted canvas. Many of the artists employed were urged by patriotism and enthusiasm to accept merely nominal pay to cover the expenses of material and studio rent. The portion now in N. Y. has been valued at over half a million dollars.

Works Are by Soldier-Artists

The paintings differ from the general run of war pictures, in so far as they are for the most part the work of soldier-artists who have set down their personal experience. Wyndham Lewis was for three years lieutenant in the field artillery. W. Roberts served for three and a half years as a gunner until his services were commandeered for record work. J. M. Turnbull was one of the most daring air fighters in the British army. W. C. R. Nevinson served as a motor driver in the early stages of the war. Indeed, most of the artists represented have seen actual service, and have therefore reproduced actual experiences on their canvases.

Capt. Louis Weirter's grand panorama of the Battle of Courcellette is probably among the first important battle pictures painted by an eyewitness who had actually taken part in the fighting and was thus able to put his personal experience onto canvas. The picture may be described as an epitome of modern warfare. It is a panorama showing the attacking lines of infantry, guns, bursting shells of every type, tanks, airplanes and observation balloons, burning ruins, shattered trees, observation post, riderless horses, and all the turmoil of the battlefield. Capt. Weirter is an officer in the London Scottish and had served in the army before the war.

Unusual Equine Pictures

A feature of special interest is provided by some eighty small paintings of horse subjects, executed by A. J. Munnings, attached to the Canadian Cavalry Division, and A. Talmage, who spent some months with the Veterinary Corps. Munnings and Talmage are said to be the best horse painters in England. They are good sportsmen and fine horsemen, although Munnings has only one eye and Talmage has lost the use of his left arm.

The Crucified Canadian

Among the art objects in the exhibition, nothing excited more curiosity and comment in London last winter than a bronze relief by Captain Derwent Wood, A. R. A., representing a Canadian sergeant crucified to a barn door and surrounded by a group of jeering Huns. The fame of this group has spread to Germany, where officialdom denied that this infamous outrage ever took place.

The Canadian war records are, however, in possession of convincing evidence in the shape of sworn statements by Corporal Metcalfe, an American, who served with rare distinction in the Canadian ranks. Private L. Vivian, of the 3d Middlesex, and others who have seen the Canadian soldier crucified to a barn door with bayonets. But as it proved impossible to establish the identity of the victim, and as the different sworn statements varied in some minor details, the Canadian war records, anxious to be just and fair, even to an unscrupulous enemy, have decided to withdraw the relief from the forthcoming exhibition. Any one particularly interested in the bronze may have a private view of it by special request at the galleries.

Some Notable Portraits

Of G. G. Stannion's two portraits, "Lady in a Wolverine Cape" is a charming exercise in the manner of Rubens. Sir Arthur Cope's portrait of the Hon. Oswald Partington is a good likeness, and is painted without any pretence; Mr. George Henry in his portrait of Lady Weir (10) is more rigid and summary than ever. Mr. P. de Kerckhove's portrait of Mr. Walter Winans is amusing in its swagger, but the large equestrian statue outside, of the King of the Belgians, by Mr. Winans and A. J. Leslie, is more large than impressive. Derwent Wood's bronze statue "Psyche" is accomplished and delicate in its modeling, and N. A. Trent's marble bust "Une Bre-

(Continued on Page 2)

Spanish Art Gallery

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CANADIAN WAR MEMORIAL SHOW

(Continued from Page 1)

tonne" is really pretty; but English sculpture has not yet become a serious art.

Big Pictures Dramatic

The big pictures are dramatic and effective. There is the "Cloth Hall at Ypres," before its final destruction, by Kerr Lawson, the Canadian, in the foreground and "The Footprint of the Hun."

"The Defense of Sanctuary Wood by Princess Pat's Light Infantry," by Major Kenneth Forbes; a symbolic picture, "Sacrifice," divided into sections by the cross, by Major Richard Jack of the Royal Academy, and a strong work, "Artillery in Action," also by Forbes.

Two great marines on either side of the entrance gallery by prominent English marine artists are "Canada's Answer," by Norman Wilkinson, a great troopship plowing through the sea, and "Patrol Boats," by Julius Olsson. Strong, truth-telling, realistic is a big canvas done in vigorous tones in the modern manner, showing the effect of the first chlorine gas sent over by the Germans on the unprepared troops, "First Gas Attack at Ypres," by the English artist, Roberts, and a fine example of "dazzle" painting, a ship in dry dock, the vessel and dock both treated, the painting by the artist who invented the method.

Three large paintings are by three English representative women artists, "Y. W. C. A. Rest Camp," by Claire Atwood; "The Boxers," by Laura Knight, and "Cook Camp," by Anna Airy.

Some Historical Works

Among the historical paintings is a portrait of "Joseph Brent," by Romney, purchased for the Memorial exhibition for \$25,000, and the "Death of Wolfe," by Benjamin West, painted for the father of the present Duke of Westminster—the latter presenting it to the Canadians. Nevinson has a series of "Roads in France," and an effective painting on the stairway, "Fighting in the Air." A set of six lithographs by Frank Brangwyn are typical.

Mr. A. E. Gallatin has presented the original of one of Beardsley's drawings, "Dr. Malory's Morte d' Artum," to the Metropolitan Museum.

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FRENCH ART of the MIDDLE AGES

SCULPTURES
TAPESTRIES
FURNITURE
PAINTINGS
RARE FABRICS

THAT LUXEMBOURG SHOW

"According to the very latest news on the subject from Paris," says the N. Y. Herald, "the exhibition of paintings and sculpture by American artists, which was got together by a group of which Wm. A. Coffin was the official head, is not to be held in the near future. Indeed, in spite of the fact that this enterprise was undertaken at the direct invitation of the French Government, which offered to place the Luxembourg at the disposal of the committee, it is said that radical changes will have to be made in the make-up of the exhibit before it is hung and thrown open for the inspection of the French public. In the meantime the works have been stowed away. In other words, the carefully picked productions are in the cellar waiting for further instructions from persons in authority."

"When the official list of painters and sculptors was published here considerable surprise was expressed. There were those who could not see, or would not see, why an assemblage of paintings and sculptures could be regarded as representative of the genius and talent of Americans in the fine arts when so many artists of high reputation who had been invited to come in decided to stay out."

"That, of course, was their own lookout. A host has done his full duty as such when he invites a man to dinner. Only the President of the U. S. and royalty have the right to regard such a summons as a 'command' to be dodged by means of an expression of regret, accompanied by a certificate from the family physician to the effect that the person so honored is in no physical condition to follow the desire of his heart and attend."

Artists Are Queer Birds

"Artists are queer birds the world over. When they will, they will, and when they won't, they won't, and there's an end of it. The common theory that they long for notoriety; to see their names in print; to be praised and abused, as the case may be, is all wrong. They really want to be left alone, to dream their dreams in peace. With their studios packed full of finished works that the public is aching to see, they will swear like troopers that they have not anything that is fit to show. The attitude of the average painter or sculptor is exactly like that of the N. Y. woman who saw that her idea of a perfectly happy social existence was to be invited everywhere and to go nowhere."

"So Mr. Coffin and his conservative, semi-conservative, modern and ultra-modern are not to be blamed because they tried to get certain men and failed, no matter how significant the failure might be to those who knew what was going on, or who suspected that they knew what was going on."

"The really important thing was that the names of quite a large number of artists of importance were not to be found, either in the lists of those who had accepted, or in the lists of those who had refused. It follows that, for some reason or other, it had not been considered worth while to give these men a chance to do one thing or the other."

"There were times when the Academy was pitched into for failing to follow the injunction."

"Be kind to artists lest you turn."

"An angel from the door."

MacDowell Club Art Sales

The MacDowell Club Galleries report the sale of the following pictures at their recent closing exhibition: "Landscape," by Margaret W. Huntington; "The Bathers," by Ernest W. Fiene; "Day of Peace," Nov. 11," by Wm. Meyerowitz; "Landscape," by Bernard Gussow, and "Tryptich—The Mexican Warriors," by Crawford O'Gorman.

YOUNGSTOWN'S NEW MUSEUM

Mr. Lindsay Watson, who supervised the building of the McKinley Memorial at Niles and the construction to date of the art gallery in Youngstown, Ohio, erected by Mr. Joseph G. Butler, Jr., has been recalled to N. Y. by his firm of architects who drew plans for both structures. In his place Mr. J. J. Hannon has been sent to complete the art museum.

It is expected to formally open the new gallery some time this summer and make its field educational. Mr. Butler is devoting his attention to this phase of the undertaking, and will have thoroughly experienced and competent people in charge. Like the Memorial, the art gallery is of Georgia marble and excels from an architectural standpoint.

STILL MORE NAT'L PORTRAITS

The formation of a National Art Committee for the purpose of having portraits of civil, military and religious leaders in the war painted by American artists has been announced by Mr. Herbert L. Pratt. Endorsement of the plan has been cabled by Henry D. White on the part of the American Mission at Versailles. Mr. White is honorary chairman of the committee, and Mrs. Pratt is secretary and treasurer. The plan provides for the exhibition of the paintings in the larger American cities and their installation eventually in the National Portrait Gallery at Washington, for which a \$1,000,000 appropriation is now before Congress. The artists will include John S. Sargent, who it is hoped will paint one or more portraits; Cecilia Beaux, who is now in Malines to paint Cardinal Mercier; Jean McLean, Joseph de Camp, now at work on the Peace Conference; John C. Johansen, who has had several sittings from Marshal Joffre; Edmund C. Tarbell and Charles Hopkinson, who are on the way to Europe; Douglas Volk, who has gone to Brussels to paint King Albert, and Irving R. Wiles.

Other members of the committee include J. P. Morgan, Henry C. Frick, Robt. W. DeForest, Mrs. E. H. Harriman, Mrs. W. H. Crocker of San Francisco, Guy Lowell of Boston, Myron T. Herrick of Cleveland, Arthur Meeker of Chicago, T. B. Walker of Minneapolis, and Charles T. Walcott of the Smithsonian Institution.

ST. GAUDENS MEMORIAL

After the death of Augustus Saint Gaudens his studios on his place at Cornish, N. H., were set aside as a memorial by Mrs. Saint Gaudens. No changes were made in the studios, but examples of his work were assembled and almost a complete collection in plastic casts or in bronze is there to be seen. Under certain restrictions the studios have been open to the public each summer and many art lovers have made pilgrimages to the place for the purpose of viewing the great sculptor's work in the environment in which much of it was created.

It is interesting to know that the studios and their collections have lately been incorporated under the laws of the State of New Hampshire and have, therefore, become a permanent institution. The incorporators are Mrs. Saint Gaudens, the sculptor's widow; Capt. Homer Saint Gaudens, his son; Herbert Adams, Frederick J. Stimpson, Charles A. Platt, Philip H. Faulkner and a Mrs. Upham.

Mrs. Saint Gaudens hopes during her lifetime to gradually put into permanent material all the works in the memorial collection, which are now only represented by plaster casts.

The purchaser of the excellent example of C. P. Gruppe, the "Scene in Holland," reproduced in the ART NEWS of May 17 last, was Mr. David C. Geiger, who has presented the canvas to the Reading (Pa.) Museum.

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FRICK BUYS A PORTRAIT

The portrait of Col. Reynal C. Bolling, in a recent exhibition of John Elliott's drawings of famous Americans killed in the war, has been bought by Henry C. Frick. It is understood that he will present it to the U. S. Steel Corporation, of which Col. Bolling formerly was general counsel. Col. Bolling was killed near Amiens, March 27, 1918.

Other pictures from the exhibition sold are those of Norman Prince to Mr. Frick, of Quentin Roosevelt to Mrs. Elon Hooker, Greenwich, Conn.; of Marquand Ward to his father, Judge Henry G. Ward, and of Richmond McCall Elliott, Jr., to Mr. and Mrs. Richard McCall Elliott of Phila.

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EXHIBITIONS NOW ON

Foreign Handicraft at Art Alliance

The Art Alliance of America, No. 10 E. 47 St., has assembled in its exhibition galleries a notable collection, to be shown until June 21, of foreign handicraft to stimulate a demand for well-designed hand-made goods produced in the U. S. In this undertaking the organization has had the co-operation and good will of several of the Neighborhood Houses. A feature of the showing is natives in costume actually engaged in producing.

Among the exhibits are Italian cut work from the Scuola d'Industria Italiana, Hungarian furniture, Russian painting on wood and other Russian arts and crafts objects, Corean embroideries and costumes, North African objects, Chinese needlepoint and other textiles, Japanese books and a picture novel scroll, lent by Yamanaka & Co., Indian carvings, Chinese pottery and porcelains, Bohemian and Czech-Slovak embroideries, Armenian lingerie, Swedish and Danish textiles and Swedish peasant costumes, jewelry and cartoons, Russian Jewish ceremonial cup and spice box and a copper jug from the Henry Street settlement, gold embroidery from the Spanish and Portuguese Synagogue Settlement, Swiss peasant jewelry, Bavarian iron rose and other interesting objects.

One of the handicraft departments is illustrated by the making of pillow lace by Marian Powys of England, who has popularized and revived the old craft of lace making with pillow and bobbins, as practised abroad.

Childrens' Art Work at Whitney Club

An interesting and practical result of the generous support by Mrs. Harry Payne Whitney of the Neighborhood Art School of Greenwich House, whose purpose, as stated in the catalog, is "to stimulate interest in the Fine Arts, and to foster talents as they are discovered," is the opportunity the school gives for artistic development to children, and although the school has been in existence less than two years, the results in the progress of the pupils, many of whom have been sent from various public schools, has been most encouraging. The worthiness of the scheme is shown in the present exhibition of the work of the children at the Whitney Studios, 147 W. 4 St., through June 16, where painting, drawing, pottery, modeling and wood carving are on view. Especial features of the display are the collection of dolls, carved out of wood, designed by the girls, and the animals carved and colored by the boys. Some of the children show decided talent for color and drawing, and their grasp of character is surprising and gratifying to the teachers, and augurs well for the future success of the school.

Some fifty or more color sketches by Charles Burchfield are shown in the library of the Garrick Theatre. Mr. Burchfield is a clerk in Cleveland in a hardware store, but has a soul far above iron and steel products. His sketches tend toward the imaginative and decorative. His genres of negro life are especially interesting.

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Butler's Eclipse Painting

At the Museum of Natural History there is now on exhibition the only painting made from observation of a total eclipse of the sun, that of June 8, 1918, by Howard Russell Butler. The painting has been given to the museum by Edward D. Adams, at whose invitation Mr. Butler painted the eclipse at Baker, Ore., where the U. S. Naval Observatory had established a station to observe the eclipse.

Mr. Butler, who, as a portrait painter, feels that he must have from ten to twelve sittings of two hours each, painted his color sketches of the eclipse in 112 seconds. There was a much longer preparation during which he made a study of the descriptions of former eclipses to become familiar as possible with the thing he was to paint. This included preparing the colors, one being the brightest possible red. The work in the remarkably short time in which it was accomplished the artist calls shorthand. The finished painting is 49 by 33½ inches in size. Mr. Adams is sending large color prints to all the leading observatories of the world.

Sporting Prints at Ehrichs'

An exhibition of sporting prints is on at the Ehrich Print Gallery, 707 Fifth Ave., through June 21. The pictures, which are well arranged and chosen with discretion, comprise many varied sport subjects: "Stage Coach, setting Off," "Four in Hand," "Epsom Races," "The Last Grand Steeple Chase, Hippodrome Race Course, Kensington," "The Cricket Match," "Fencing Match," "Boxing Match Between Mlle. de Beaumont and M. de Saint George," and "Cock Fighting," "Masson, the Tennis Player," dated 1769, is an especially rare print, as is also "Sultan—Winner of the Newmarket Whip, 1823," engraved by E. Duncan after C. Hancock.

Corcoran Gallery Exhibit

The trustees of the Corcoran Gallery in Washington announce the seventh exhibition of Contemporary American Oils from Dec. 21 to Jan. 25 next.

Former Senator William A. Clark, of the board of trustees of the gallery, has again offered the sum of \$5,000 for "The William A. Clark Prize Awards" to be distributed in four prizes as usual.

The exhibition will be confined to original oils by living American artists, not before publicly exhibited in Washington. The last day for receiving pictures will be Nov. 21, at agencies in N. Y., Boston and Phila., and Dec. 1 in Washington.

At the last biennial exhibition by the gallery 45 paintings were sold, aggregating \$67,900.

Alice Judson's Watercolors

Alice Judson showed thirty of her recent watercolors at the Musmann Galleries, 144 W. 57 St., through June 10. The paintings have beauty of color and poetic feeling and are mainly of American subjects personally expressed. "Victory Arch from Madison Square," "Provincetown Dock," "Garden near Charleston, S. C.," "Cliffs, Cape Cod," and "Florida Sands," are some of the titles. In addition there were a few foreign subjects equally interesting, namely, "Venetian Boats," "Old Mill, England" and "Spanish Bayonets."

Carlton Chapman at Powell Gallery

Carlton Chapman's exhibition of landscapes and marine subjects now on at the Powell Gallery, 989 Sixth Ave., to July 1, is interesting to visitors and many of the artist's old friends are taking advantage of the opportunity to see his latest work. The canvases are all typical of the artist's knowledge of ships and the sea, and his color scenes and poetic feeling are also expressed in several landscapes.



DISEMBARKATION FIRST CANADIAN VOLUNTEERS AT ST. NAZAIRE—

FEB., 1915

Edgar Bundy

The finest work artistically in Canadian War Memorial display at Anderson Galleries.

A set of six showing the Epsom Races, engraved by C. Hunt after J. Pollard is especially interesting. The subjects are: "Preparing to Start," "The Betting Post," "Saddling in the Warren," "The Grand Stand," "Settling Day at Tattersall's" and "The Race Over." "Attila, Winner of the Derby Stake at Epsom, 1848," engraved by J. Harris after C. Hancock, is a rare print.

Portraits by the Late Robt. MacCameron

An exhibition of 10 portraits by the late Robert MacCameron is now on at the Kingore Gallery, No. 24 E. 46 St. Many of the 10 portraits have been seen before. The place of honor has been happily given to the portrait of Miss Dorothy Iselin, painted at the age of eight. That of the children of Robt. W. Chanler is perhaps second in merit, while that of Mrs. William Astor Chanler painted in a sable evening wrap, seated with folded hands, the face in high key with good modeling, comes third.

The portrait of Mrs. Benjamin Guinness, painted in three-quarter length, wearing a dark blue cloak with fur collar and blue turban is most effective, as is also that of Mr. Robert W. Chanler in a seated pose, the hands admirably modeled and the expression excellent. The presentment of Mrs. Norman de R. Whitehouse is smartly painted. She is shown seated full face in a costume of black velvet trimmed with fur, her hands folded in her lap.

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Art at Atlantic City

"The possibilities of an annual exhibition of painting and sculpture at Atlantic City to last at least eight or ten weeks during the midsummer season, are being discussed with more interest than ever in the art world," according to the Phila. Inquirer, "and apparently with more certainty of their bringing forth a real 'show' than at any time in the past."

"The idea is given special impetus," says the Inquirer, "from the fact that although the summer already is at hand, the N. Y. galleries continue their exhibitions with apparently little loss of interest. The problem seems to be that of obtaining some authoritative organization around which to build up a valid art exhibition, and have it compete successfully with the product sure to spring up in the hands of the sidewalk dealer."

"The old problem of 'art education' comes up again in connection with the project for the Atlantic City 'annual.' The experiment, however, is considered worth trying, and a number of N. Y. and Phila. painters have been endeavoring to have the venture 'financed,' and full organization, with competent selective juries—according to their lights—set going in time to have a show next year at least, if not later in the present season."

Charles S. DeMuth will spend the summer painting at Lyme, Conn.

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FALSE RODINS SUIT STARTED

A special to the Phila. Public Ledger dated Paris, May 20, says:

"The Eighth Correctional Chamber has now begun the hearing of the case known as that of the 'Faux Rodins.' In jurisprudence counterfeit applies to any reproduction not authorized by the artist or his representatives, and the act of putting an artist's signature on a work not by him is forgery."

"When Rodin died in Nov., 1917, and his works became national property under the curatorship of M. Benedite, it was already common knowledge in art circles that many so-called Rodins were counterfeits, and forgeries. Rodin himself had known the fact, and had twice in his lifetime endeavored to trace the culprits. Towards the end of last year detectives discovered the 'factory' and the 'maker'—a sculptor named Montagutelli, who already in 1913 had been prosecuted by Rodin, but the case was withdrawn."

"Montagutelli is charged with having between 1913 and 1918, counterfeited by overcasts a great number of Rodins, among them being 55 for M. Gallimard."

"The defendants are numerous: the two Montagutellis, father and son; Achille Fidi, sculptor; M. and Mme. Bougon, styled the Comte and Comtesse de Chalus; Bernaschi, a broker; Gallimard, collector; Jonchery, sculptor, and others. The present Mme. Bougon is the widow of Rodin's friend and doctor, Momphoux, and this fact lent color of genuineness to such dedicatory signatures as 'To his dear Doctor Momphoux,' and the like, and was true of the 'Widow's Cruse.' Gallimard is charged with purchasing these works for a song and selling them very dear."

At the proceedings M. Benedite explained his attitude as curator thus:

"My course has been very simple. In order not to depreciate the works of art bequeathed to the nation, I had made up my mind only to sell reductions of Rodin's works, and these as far as possible to museums only. One day I learned that a Count Chalus had a big collection of marbles and bronzes. I caused an inquiry to be made and this case is the outcome."

Testimony of Witnesses

According to the London "Telegraph" M. Clementel, Minister of Commerce, one of Rodin's intimate friends up to the last, in testifying in the suit May 22, absolutely denied that Rodin's mind had given way towards the end of his life.

At his studio in the Clinton, W. 42 St., Leon Kroll recently completed a beautiful portrait of Miss Marion Brown, daughter of Bolton Brown, a striking likeness, finely modeled and lovely in tone and expression. He has also recently painted other portraits and a few nudes.

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AMERICAN ART NEWS

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The American Art News, in connection with its Bureau of Expertising and Valuation, can furnish catalogs of all important art and book sales, with names of buyers and prices, at small charge for time and labor of writing up and cost of catalog when such are de luxe and illustrated.

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The "Art News" is not a dealer in art or literary property but deals with the dealer and to the advantage of both owner and dealer. Our Bureau of "Expertising and Appraisal" has conducted some most important appraisals.

SPECIAL ANNOUNCEMENT

After this issue the AMERICAN ART NEWS will be published, as usual during the summer or "off" art season, monthly, until Saturday, October 11, next, when the weekly issues will be resumed and a new volume will begin.

The remaining monthly summer issues will be published this year on Saturdays, July 12, August 16 and September 13.

GERMANS SMUGGLING ART

"Women frequently make three or four trips a month from Germany into Holland and Belgium," says an Amsterdam daily, "wearing as many rings, necklaces, earrings and watches as they can without exciting suspicion. These valuables they deposit safely in neutral countries and return for more. In addition to the numberless rich smuggling their wealth out of the country there also are countless people who are 'investing' their marks in non-taxable possessions to avoid paying the enormous war and indemnity taxes. I have been told of one man who bought a stamp collection for 800,000 marks (\$200,000), and of another who bought a rare collection of books for an equal sum. The latter investor, my informant tells me, is barely able to read, and made his money as a war profiteer.

"He has this wonderful collection of precious books and MSS., which he regards with the utmost contempt," said the man who told me about him. "He calls them a lot of rotten papers and decayed books. A notable instance of 'official smuggling' was that of Dr. James Simon's famous art collection. In that case the government permitted the collection to leave Germany for Holland. I am told that a Vermeer (Jan Vermeer, 1632-1675), valued at 600,000 marks (\$150,000), was sold in Holland, together with other great works."

CANADIAN WAR PICTURES

The exhibition, now on at the Anderson Galleries in this city, of pictures of the war painted, etched and drawn by Canadian artists, an advance review of which appears elsewhere in this issue, is far and away the most comprehensive and strongest of the several displays of war pictures by English and French artists yet made in America. Furthermore, it is the first war exhibit that really "grips" one, and brings home to non-combatants the horrors of the war and the sufferings of the Allied soldiers and sailors in the conflict.

The American public has had no such sensation since the great "movie" "Heart of the World," was shown here two years ago, and although there is seemingly a strong, and we think regrettable, tendency on the part of the public to put away as much as possible all thought and remembrance of the war—these stirring canvases, some of which stand the test of great art—namely to move and thrill—will again revive the slogan of "Lest we Forget," most timely just now, when it would seem that certain Allied high officials in Paris, are "weakening" in the attitude of stern and deserved justice to be meted out to Germany, which it had been thought and hoped they would never even modify.

Such thrilling canvases as Jack's "Second Battle of Ypres," Edgar Bundy's splendid affecting "Landing of the Second Canadian Division at St. Nazaire," (the best work artistically in the display), and Wilkinson's superb marine, "Canada's Answer," are alone worth a visit to the exhibition.

Without reflecting on the recent English and French war picture displays, the Canadian exhibit is by far superior, and we predict for it in its stay here, and its coming tour of the country a triumphant and deserved success. It makes us proud of our near neighbor "Our Lady of the Snows." American hearts will stir, and American tears will justly fall for the Canadian heroes living and dead, as depicted in these splendid works.

THE BEARDSLEY DRAWINGS

We had purposed to devote much space today to the long drawn out controversy waged of late, almost exclusively, in the columns of an evening daily, over the authenticity of a number of drawings, attributed to the late Aubrey Beardsley, recently exhibited in a Metropolitan bookshop by the proprietor of said shop, and who claims to have been an intimate of the late English draughtsman, and to have procured most of the drawings from him when the latter was in extremis pauperis, through cash advances.

A careful perusal and reperusal of the few published letters defending the drawings in question, from the bookshop proprietor and a friend, and the many from the critics and others who reflect upon, or for the most part, guardedly question their authenticity—all of which are of much length and, in most cases, entirely too verbose—forces us to the conclusion that it would be unwise and unnecessary to give needed space for other and more important topics and news matter, to these many letters.

Suffice it to say that, wishing to hold a judicial attitude in the matter, we must state that the burden of proof would seem to rest upon Mr. Nichols, and that his failure to attend the recent meeting at Mr. Gallatin's house, where he was invited to come and show the drawings to a number of critics and others who claim to have known Beardsley and his work well—some intimately, rather scores against his contentions.

The case rests at present with Mr. Nichols, and a Mr. Rideal for the defense, and Messrs. Gallatin, Derry, C. Lewis Hind and others for the plaintiff. We omit Mr. Joseph Pennell from the last list, as his published testimony was typically "all sound and fury," a "vox et praeterea nihil."

One curious feature of the controversy, of which the art public is tiring, is that, with the possible exception of Mr. Hind and in one letter Mr. Gallatin, not one of the controversialists directly claims that the drawings shown by Mr. Nichols are spurious. They are spurious or they are not. Cannot the question be definitely decided in some way? Or is the fear of slander or libel suits in Court prolonging the controversy?

CORRESPONDENCE

Another Woman Artist Protests

Editor AMERICAN ART NEWS,

Dear Sir:

I am indebted to you for the publication of the letter from Caroline van H. Bean to Mrs. Mottet, president of the Association of Women Painters and Sculptors and her lucid explanation regarding the recent exhibition of that association.

Being so far from the base of operations I supposed there was some reasonable explanation for the notice from the association received by me that my picture, though accepted by the jury, could not be hung. My impulse was to resign immediately but I did not wish to misjudge from this distance. The facts are beyond my suspicions and I am at once joining the forty others who resigned. I have been a member of the association for two years. The jury passed my pictures to begin with, accepted my initiation fee and subsequent dues and I have received absolutely nothing in return. I have evidently not been admitted to the inner circle, and now, alas! never shall be. I do not care to be connected any longer with an organization run on such narrow personal lines.

I beg that you will give this protest publicity as an aid to the long list of suggested new members just received by me. They may wish to reconsider.

Sincerely yours,

Adele Watson.

Pasadena, Calif.

June 7, 1919.

Poetic Analysis of Beardsley Drawings

Apropos of the Beardsley drawings controversy Quiz send the following to the N. Y. Eve. Post:

From ignorance our comfort flows.

The only wretched are the wise.

"The raging controversy in regard to the authenticity of the Beardsley drawings may, after all, be decided reasonably and with satisfaction to the exhibitor and the critics, if it is found, on careful examination by a committee of experts, that the drawings stand the test of the once well known Beardsley formula. This formula appeared many years ago, in an English paper, when 'The Yellow Book' and 'The Savoy' were in full flower:

Take of Swinburne's ballads three—

Choose the most erotic—

Let them simmer in a pan,

Steeped in some narcotic.

"To this mixture were added some other disagreeable things, including 'several Green Carnations' and:

When a scum

Thick and green is on it,

Throw a scene from Maeterlinck,

And one hot Richepin sonnet;

Grate some cankered Dead Sea fruit,

And withered flowers of passion,

Drench with sauce of Schopenhauer

Mixed in latest fashion;

Add a paradox or two

(See they're Oscar Wilde-ish)

Sprinkle in some draftsmanship

Absolutely childish;

And when all these things you've mixed

In a hotch-potch baleful,

Chinese white and ivory black

Dash in by the pailful.

Take the mixture off the fire

When it is well heated,

Put it in the sink to stand

Till it grows quite fetid;

Pour it in a tainted mould,

Like to nothing human,

Shut your eyes and hold your nose,

And serve the Beardsley woman!

EDITOR SUES ARTIST

Mr. Joseph Pulitzer, Jr., of Clayton, Mo., president of the Pulitzer Publishing Co., has filed suit in the Supreme Court at White Plains, N. Y., against Frederick Blaschke, an artist, for \$1,000 damages "for service agreed to be performed but not performed."

An affidavit filed by Pulitzer's attorneys does not enter into details. J. Bennett Southard of Cold Spring, N. Y., attorney for Blaschke, has submitted an affidavit declaring that Blaschke made three busts of the late Joseph Pulitzer, and it is asserted Blaschke received \$4,200 for the busts.

GERMANY'S LOOTED ART

From a long and interesting article in the N. Y. Tribune of Sunday, June 8, by F. Cunliffe Owen, entitled, "Looted Art Treasures, no Pilfering Hand Greedier than the Kaiser's," the following extracts are taken:

"Democracies are more disposed to insist upon a rigorous application of the rights of ownership regardless of what may be described as vested interests than absolute monarchies, which predominated at the Congress of Vienna. The Paris Congress of 1919, having once started upon the principle of restitution of loot, may be relied upon to carry the matter through regardless of consequences. Thus, Austria is being required to return to Italy not only the loot which she obtained when she overran the northeastern portion of King Victor Emmanuel's dominions as far as the River Piave, but also the treasures that were transferred from Lombardy, from Parma, from Tuscany and from Modena at the time when prior to 1860 they were still subject to the rule of the Hapsburgs.

"Moreover, steps are being taken to compel Austria to return to various public institutions, churches, etc., in Belgium, masterpieces of Rubens and of other Flemish old masters that were removed to the Austrian capital in the XVII. and XVIII. centuries, when Flanders was still a viceroyalty of the Hapsburg dual empire. This in itself shows that the Peace Congress of Paris will not be content with the mere restitution of national property."

Charlemagne Relics in Dispute

"If I lay stress upon this it is because the picture markets and the establishments of dealers in rare and literary treasures of one kind and another here in America are certain to be flooded within the next few years by paintings, MSS. and books that in almost every case represent plunder from public institutions and from private owners. Italy is having a considerable amount of success in recovering from Austria such treasures as Titian's chef d'oeuvre 'Ecce Homo,' his 'Entombment,' his 'Woman Taken in Adultery' and his 'Diana,' as well as Raphael's 'Madonna el Verde,' Veronese's 'Catherine Cornaro, Queen of Cyprus' and his 'Annunciation,' Correggio's 'Christ and the Samaritan Woman,' etc. All these had remained on the walls of the galleries of the Imperial Palace of the Belvedere.

"France, too, is experiencing no difficulty about recovering the celebrated saltcellar made by Benvenuto Cellini for her King Francis I, for that has remained until now in safety in the treasure chamber of the Hofburg at Vienna. But there is already a good deal of trouble in connection with the disposal of the various imperial insignia of Charlemagne, including the crown with which he was crowned by the Pope in the year 800, at Rome, his coronation robe, his sword, his orb, and above all the sacred spear of St. Maurice, which is asserted to have been used for piercing the side of the Founder of Christianity when he hung on the Cross, and which ever since the reign of Charlemagne has been regarded as the chief emblem of the sovereignty of the Holy Roman Empire.

"All these are still in the custody of the Hofburg at Vienna, but they are claimed by France, on the ground that Charlemagne was above everything else a monarch of France, and a Frank, whereas Italy wants them on the ground that all the insignia of the Holy Roman Empire belong to Rome.

"Germany has been more shrewd. It will be difficult to recover art treasures from her. Most of the plunder that she has carried off from France, Belgium and Russia has been placed for safe keeping in neutral countries, notably Switzerland, in the Scandinavian kingdoms and in Holland. Syndicates are already in existence there which profess to be endeavoring to raise money for ruined France, Belgium and Russian nobles by the sale of such art treasures as they have been able to save from the wreckage of their property.

Appeals Have Come Here

"Appeals couched in this sense already have been sent to American buyers. But the art treasures of which these syndicates have the disposal are nothing more nor less than the loot carried off by the Huns in their invasions of the Entente countries and which they are now seeking to sell, and thus, as they believe, place them beyond the reach of any demand for return.

American Collectors Beware

"Any purchase by American collectors of these art treasures thus acquired will be a risky proceeding, for in each case the title will be tainted and since not long ago the University of Edinburgh was obliged by a decision of the law of Great Britain, based upon both Scotch, English and continental European precedent, to restore to the royal burg of Dumbarton the charter granted to it in 1609, by Mary Queen of Scots' son, King James, and which had been preserved for three centuries in the library of the university, there is no reason why any American college who acquires treasures of art or literature which have formed part of the Hun plunder may not be called upon to make restitution."

LONDON LETTER

London, May 25, 1919.—A smart crowd assembled at the Grosvenor Galleries on a hot day to witness the private view of the "International," and because the day was so very hot and the crowd so very smart, it really did not seem to matter very much that the quality of the exhibits did not make any great demands on the intellectual or aesthetic appreciation of the visitors. The picture that perhaps made the most impression on the somewhat languid on-lookers was Glyn Philpot's "Meeting of Antony and Cleopatra after the Battle of Actium," in which the horror-stricken face of Cleopatra dominates the composition, the attitude of Antony in the matter being only discernible from a despairing view of his back. There is power as well as originality in the composition, although the artist misses in a considerable degree the dignity as well as the tragedy that should invest a theme of this kind.

Recent Notable Sales

That surprises of this type, although on a much more extensive scale, still exist in spite of the inflated ideas which most owners cherish with regard to their art works, was instanced at Sotheby's early this month, when a "Portrait of the Artist," catalogued as by Nicholas Berghem, was discovered by more than one salesroom habitue to be a genuine Frans Hals, and a fine one at that. It must have occasioned the fortunate owner an emotional moment, after a tentative suggestion of £100 from the auctioneer, who was oblivious of its value, when the bidding commenced at £2,000 and made rapid strides till it reached the sum of £12,000, at which it fell to a Dr. C. A. Brown, who, I am told, was actually bidding on behalf of a dealer and who was authorized to go, if need be, as high as £20,000. It is rumored that the picture will eventually find its way to America, and that £16,000 has already been offered for it. The fact that the work bore a thick coating of dirt and of varnish may partly account for its quality having lain "perdu" for so long.

Another interesting sale item was the Reynolds portrait of Mrs. Freeman, which chanced hands at Lord Redesdale's sale at Batsford Park for £15,540, Messrs. Tooth having purchased it at this record price. The highest price previously paid in this country for a Reynolds was the £11,550 paid in 1894 for "Lady Betty Belme." There is, of course, a tradition that £20,000 was given in the States for Reynolds' "Lady Sarah Bunbury," but some doubt was thrown on this at the time, and so far as I know, it was never confirmed.

At the sale of the Lewis collection at Bedgebury, the Lawrences, Rubens and Lely brought insignificant prices, as indeed had been anticipated. But the Mortlake tapestry, from the Beresford-Hope collection and representing the History of Vulcan, sold for 1,800 gns., and the XVII. century panel of Brussels tapestry after Teniers for 2,500 gns.

The Garrick Correspondence was sold at Messrs. Hodgson's May 22 last for £40. Mr. Quaritch was the purchaser. The Correspondence comprised 22 letters of Garrick and 21 of Mrs. Garrick, addressed chiefly to the Countess of Burlington.

Sale of Sporting Art

Few persons who attended the sale at Christie's May 22 last, of the Marchioness of Graham's little collection of sporting pictures (inherited from her father, the twelfth Duke of Hamilton), were present at the wonderful Hamilton Palace dispersal in 1882, when the famous art collections, chiefly formed by the tenth Duke, who had been Ambassador to Russia, and who had married the heiress of William Beckford of Fonthill, amassed over £397,000. Although in comparison with this huge total, the sum of £9,137 realized by the Marchioness of Graham's little set—removed from Easton Park—appears small, it is probably ten times the amount which would have been obtained if the collection had been offered in 1882. As it happened, the sale deserves to rank with the L. Clow (1914), the Gilbey (1915) and the Kennedy sales (1917). Mr. Edgar Ackerman seized the opportunity of being demobilized, and won many of the pictures, notably J. F. Herring's panel of "Caravan," the winner of the Ascot Cup, 1839, at 330gs, and the start for the 1834 Derby (won by Plenipotentiary), at 240gs. The Germans who stole racehorses in Belgium used to collect before the war English sporting pictures, but Mr. Ackerman and a band of stalwarts are seeing to it that they annex no more. Messrs. Fores, another firm associated with racing pictures, were prominent bidders, obtaining Herring's 1833 portraits of Fleur de Lys, Variation, and Lord Chesterfield's Priam at 260 gs, and, among others, Herring's Barefoot (with Tom Goodison up), 1833 at 180 gs. The Herring Beeswing, 1842, made 200 gs. (Thistlethwayt).

W. J. Shayer, the coaching artist, is known to have driven the Brighton coach, and his "Dover and London Coach," 1872, a pair, realized 120gs (Ellis and Smith).

CHICAGO

There are those here who are not in the least surprised at the cry from the Pacific coast anent "fake" pictures. Names are mentioned freely enough here, and the location, of the "fake" factory is given as Brooklyn so if clues are needed they can be obtained, if confidences are kept. There has been an attempt to flood the Chicago market with these "fakes," but the dealers have been too wise and the picture buyers too wary to permit of them finding a home in reputable collections. It is a wonder that the public does not learn the lesson of buying only from well known and established dealers, whose reputation is at stake, and who are financially responsible. It is indeed difficult to sympathize much with the people who are "stung" on "fake" pictures for nobody loves a bargain hunter, and any one who is not too close to suffer over the thought that a dealer is making a respectable profit will not be taken in by the huckster of "fakes." Those who can not bear to pay the price of responsibility in a dealer would do well to confine themselves to the purchase of works by living men who can authenticate their own works.

A Memorial Day window at O'Brien's nearly caused a riot and precipitated much political discussion. James Hennessey, whose happy inspirations make the O'Brien windows a constant source of interest, thought he had wrought "wisely and well" when he gave a Stuart Washington the place of honor, with a bronze of Lincoln by Volk on one side and the flags of the Allies upon the other, while in the front on the window he arranged two Nuytens etchings of Lincoln and Roosevelt respectively. Somebody, however, saw the matter from another angle and the following letter was received by the galleries: "You certainly show your littleness and smallness in your window decorations by your ad 'No Democrats as customers need apply.' This is a rampant radical in favor of big business stores. All your customers are not Republicans nor admirers of Roosevelt." Mr. Hennessey immediately added the letter to the window decorations, much to the amusement of the crowds during the next two days. "The worst of it is," Mr. Hennessey says, "that you can not please everybody and had the portrait of Wilson been included in the window display this anonymous correspondent, or some one of a similar degree of vapidity, would probably have construed it as an insult, inasmuch as all memorial displays and exercises are in honor of the dead alone."

Carl R. Krafft is exhibiting at O'Brien's and offers one of the most delightful "one man" shows that a gallery has ever seen. All of his canvases are of Ozark scenery and for beauty are unsurpassed. Mr. Krafft is one of the younger painters who has a great future, depending not so much on further achievement as on a more general recognition of what he has already accomplished. He was a prime mover in the organization of the Ozark Society of Painters and he and Rudolph Ingerle were its most distinguished lights. Their Ozark pictures are fit to rank with any studies of native landscape which have won fame for their creators. Evidently this part of America is a place of enchantment for the blue mists of its valleys and the purple of its hills are those of a poet's dreamland. Krafft has sung their beauties in rich and tender tones, one of his favorite themes being the sycamore trees in fall, making a acy screen of scanty golden leaves through which one sees the far purple of the hills or the white walls of some little town asleep in the Indian summer sun.

Mr. W. J. Young has just returned from six weeks spent in the Eastern studios and brings with him many fine canvases and a wealth of new ideas. Among the former are some superior examples of Potthast, Warren Davis, Anne Fisher, and some of the younger painters who are not well known in the West. Among the latter are suggestions for making these better known here and our local artists better known in the East through the appointment by the Academy of committees to select from Chicago shows works suitable for the Academy, and by the Art Institute of committees to select from Eastern shows works desirable for exhibition here. This would be of benefit to young artists not yet well enough established financially to ship their pictures around the country on a chance. One of the best things he brought home from N. Y., so Mr. Young says, was an increased appreciation of the ten or a dozen best painters in Chicago. Our entries at the Academy, he found, were the talk of the hour, especially the still life by Alfred Jansson and the Pelicans of Jessie Arms Botke. As soon as he can arrange and classify his purchases Mr. Young will hold some choice exhibitions.

The Anderson Galleries on Michigan Ave. plan as a summer exhibition to install a room of European masters, and one devoted to the works of Inness and Wyant. This will be a worth while collection for the consideration of the wealthy families of the South and West summering here.

An exhibition of works loaned by the Chicago Art Institute will be an instructive feature of the convention of Women's Clubs at Ames, Iowa, this month. This meeting will be devoted to the discussion of Art and Progress, and Mrs. Pauline Palmer, president of the Chicago Society of Artists, as one of the most noted women painters in America, has been invited to exhibit her works and to address the Federation on the subject of "Art for Us and for Our Children." She is prepared to urge the co-operation of the women's club in the establishment of a bureau of Art and State Art Commissioners.

Hovsep Pushman has just returned from Calif. with a collection of the color harmonies for which he is noted. He will exhibit at O'Brien's in the late summer and the public will have an opportunity to mark the progress of his art since his display of two years ago at the Art Institute.

Charles Lesaar is exhibiting at the new galleries of Caldwell & Bowers, and those who know his work will at once receive a thrill from this announcement. His vibrant and luminous treatment of landscape and his handling of color are much admired, and the new galleries are doing well to feature a worthy local painter.

W. C. Emerson will exhibit at the Thurber Art Gallery next week a collection of his latest works in oils and tempera. The individuality and poetic quality of his conceptions have made him noted.

Dalzell Harry Hatfield of the Thurber Galleries has taken a collection of art works West for the benefit of clients, who are unable to come here at this time.

Evelyn Marie Stuart.

PHILADELPHIA

The Gold Medal of Honor of the Academy was awarded by the board of directors of that institution to Hugh H. Breckenridge, a member of the Academy faculty, at the closing exercises of the schools on May 30. Cresson Traveling Scholarships were awarded in painting to Elmer G. Anderson, Sara Carles, Wayne K. Crumling, Edith W. Dallas, Jr., Elsie Fullerton, Catherine M. Grant, Helen Holdt, Julian Levi, Mabel Pugh and Tokio Ucyama, a Japanese from Los Angeles, and in sculpture to Bernard Gordon; in illustration to Jean Knox and Abraham Rattner. Those awarded the scholarship for the second year for progress since the first were Delphine Bradt and Walter Josephs in painting, Raphael Sabatini in sculpture and Otto Gatter in illustration. Academy Scholarships for next year were given to Frank Cohen, Elizabeth K. Coyne, Elizabeth Dercum, Margaret B. Kennedy, Isadore Levy, Katherine L. Luke, Margaret Marshall, Irene Denney and Aurelius Renzetti. A jury of sculptors awarded the Edmund Stewardson prize of \$100 to Bernard Gordon. The Stimson prize of same amount to Gladys C. Edgerly. The Ramberger prize of \$25 went to Eugene Mc Nerney, Jr., for the best drawing in black and white of a head from life by a pupil under instruction less than two years. He also won the Zoological prize of \$30 for studies of animals, with Marie Louise Thayer taking second honors of \$20. The prizes were awarded by the late Dr. John H. Packard. The first Henry Thouson prize of \$50 for composition was won by Fanny H. Craig; the second of \$25, by vote of the students, to Gertrude T. Schell, and a prize of \$50 for general progress to Samuel La-fair. To George Upham went a prize of \$25 for the work showing the most poetic or idealistic point of view. None of the winners of the Cresson Traveling Scholarships have gone abroad since 1914 and nearly 100 are now on the waiting list, declining the offer to use the fund for travel in this country. The students' work in sculpture, drawing and painting is on view for two weeks in the Academy.

The Phila. School of Design for Women, conducted by Miss Emily Sartain, held its closing exercises May 29. Mr. Edwin O. Lewis, president of the board of directors, read the annual report and diplomas were conferred upon the graduates from the Fine Arts Course. Misses Helen F. Abrahams, Ruth M. P. Patton, Marian Manning and Ruth E. Sutherland; upon Caledonia Wilson from the Normal Art Course, and upon Florence A. Daffin and Margaret Snowden from the Course in Design.

The P. A. B. Widener European Fellowships offered by Mr. Joseph E. Widener giving a year's study in Europe when war conditions are ended were awarded to Margaret Snowden and Louise Spalding. The "Redwood F. Warner" Prize Fellowship giving a year's study in the school, the "John Sartain," the "Mrs. Harrison I. Morris," the "William S. Hordtmann," the P. S. O. W. Alumnae and the "P. Pemberton Morris" Fellowships giving the same privileges were also awarded.

To be noted as a new arrival in the local art circle is the recently organized Academy Club at 1834 Arch St., opened last week with an exhibition of works by Miss Florence Whiting. The club owes its existence to the initiative of Mr. John F. Lewis, president of the Pa. Academy.

LEVY PARIS PICTURE SALE

It would not appear from the record, received too late for publication in THE ART News of May 31, of the sale of the pictures and drawings of the early English and French schools, the collection of M. Michel Levy, which sale took place in Paris May 12-13 last, that these were of the first quality. Some of the prices in francs brought by oils, watercolors and drawings attributed to Chardin, Delacroix, Pater, Jordaens, Watteau, Boucher, Fragonard, Gericault, Greuze, Guardi, Lancret, Perroneau, Robert, and of the sculptors attributed to Antonie Carpeaux and Houdon follow:

Chardin—Portrait de jeune homme (49x37), 14,500. Portrait de femme agee (59x50), 8,200. Le Moulin a vent (29x24), 3,100.

Delacroix—Hercule entre le Vice et la Vertu (27x55), 500. Van Dyck (ecole) Le Repos en Egypte (135x165), 4,300.

Halle (Noel)—Venus et l'Amour (98x145) 22,000. Diane chasseresse (98x145), 18,000.

Jordaens—L'Homme aux torches (64x48), 3,100. Pater—Le Bivouac (63x76), 100,000.

Watteau—La Danse paysanne (43x32), 85,000. La Cascade (42x32), et 27 bis. Watteau (d'apres), La Cascade, Gravure, par Scotin, 60,000. L'Ete (142x116), 75,000. L'Alliance de la Musique et Comedie (65x53), Watteau (d'apres). L'Alliance de la Musique et de la Comedie. Gravure en noir, par J. Moyreau, 38,000. Dessus de clavicin (25x74), 850.

Watteau (attribue). L'Aventuriere (45x50), 16,000. La Partie de musique (38x30), 8,709. Le Singe peintre (32x27), 3,750. Etude pour une Madeleine (27x22), 4,800.

Aquarelles, Dessins, Pastels

Boucher—Le Sommeil de l'Enfant Jesus (49x36), 1,000. La Jeune Fille brune (26x20), 13,000. Venus et Adonis (34x22), 4,000. Etude pour le "Jugement de Paris" (32x21), 950. La Toilette de Venus (29x18) 420. La jeune fille couchee (32x46), 22,000. Le depart de Loth (31x21), 880. Sujet biblique (33x21), 1,000. Adoration des bergers (20x37), 7,300. Scene champetre (19x15), 1,250. Les amours aux colombes (29x24), 21,500. Les amours a la draperie (23x28), 17,000. Diane decouvrant la grosseesse de Callisto (28x41), 3,100. Les Amours aux fleurs (31x25), 8,300. Cour de ferme et personnages (38x32), 4,000. Jeune Fille aux roses (32x21), 3,400. Venus a renos (22x35), 3,800. Academie de femme (34x18), 3,800.

Chardin—Le Dessinateur (14x15), 5,100. Chardin (att. a)—L'Ecole (12x21), 5,120.

Clodion—Deux Enfants (32), 4,500.

Deshays—Jeune Femme nue (23x39), 5,250.

Fragonard—Le galant surpris (24x37), 27,000. La resistance inutile (23x35), 33,100. Etude pour une "Resurrection de Lazare" (24x36), 6,000. Jeune femme les mains sur les hanches (39x27), 10,600. Les Bergers (19x24), 9,200. L'Ecalier (32), 9,750. Jeune Femme marchant vers la droite (37-24), 17,100. (atr. a Fragonard). Un Chien (24-31), 620.

Gericault—Homme retenant un cheval (26-19), 500. L'enlèvement de Dejanire (19-21), 400.

Gillot (Claude)—Priapees. Deux pendants (21x32), 3,000. Scene de la Comedie italienne (16x21), 2,300.

Greuze—La vigilance endormie 32x51, 1,900. Tete de jeune fille (33x27), 1,020.

Guardi—Portique avec figures (26x16), 5,000.

Huet (J. B.)—Jupiter et une Nympe (24x31), 29,000.

Perronneau (J. B.)—Portrait de Van Robais (72x57), 47,000. Portrait de MarieTherese de Villette femme. Laruelle (55x45), 16,200.

Robert (Hubert)—Temple de Serapis (34x45), 5,000. La jeune mere (21x33), 1,780. Parc traverse par une riviere (24x37), 3,100. Cour de ferme (37x29) 820. Le pont de pierre (29x36), 4,900.

Tiepolo—Hercule et Antee (20x12), 2,000.

Watteau—Un Satyre (28x21), 35,000. Un homme drapé dans un manteau (19x11), 8,200. Jeune homme assis (22x22), 17,000. L'Emballage (17x23), 30,100. Le joueur de vielle et deux hommes debout (14x19), 6,500. Chiens et Leopard (33x23), 12,200.

Buste de satyre (20x17), 28,550. Les enfants a la chevre (23x16), 6,200. Femme drapée dans un manteau (21x11), 4,750. Jeune Fille en buste (12x10), 18,800. Femme vue de dos (18x10), 10,200. Jeune Femme et Mezzetin (21x17), 9,100. Jeune Femme assise a terre (18-21), 28,000. Femme couchee (12x21), 3,800. Deux figures de femme (13x12), 15,000. Etude de mains et de deux figures (28x18), 8,000. Deux hommes debout (14x12), 10,900. Jeune femme debout (18x8), 2,700. Danse champetre (projet d'ecran), (24x28), et Arabesque (30x21), 1,500.

La marche de Silene (15x21), 2,050. Teux d'enfants (16x21), 2,300. Turc debout (42x23), 5,000. Femme debout (15x8), 4,500. Etude pour "Le Docteur" (15x9), 3,900. Tete de vieillard (12x10), 1,000. Tete d'homme (15x13), 950. Jeune Femme debout retournant sa jupe (27x12), 4,600. Femme assise (12x7), 1,300. Personnages de la Comedie italienne (15x20), 3,510.

Sculptures

Antoine (Etienne d'). Portrait presume du peintre Theolon, 2,550. Coyzevox (attr. a Ant.). Houdon

Voltaire et J. J. Rousseau. Deux bustes en platre, 4,450 et 4,050. L. M. (T. B.). La Nuit, 2,750.

The sale totalled 1,216,910 francs.

SAN FRANCISCO

Mr. M. H. De Young has presented to the Memorial Museum in Golden Gate Park a collection of over 100 casts after famous sculptors. These casts secured from Boston include copies of many of the famous works of the Italian Renaissance together with some copies of modern American sculpture, notably 14 examples of the works of Cyrus E. Dallin. They will be installed shortly in the sculpture hall of the new museum presented to San Francisco by Mr. de Young, and will form a notable addition to the numerous statues, reliefs, etc., already there.

Among the casts given by Mr. de Young are the best known works of the Della Robbias, including the panels from the reliefs of the Cantoria at Florence by Luca della Robbia, and several Andrea della Robbias, among them the beautiful group of the "Virgin and St. Elizabeth." Several of Michelangelo's greatest works, such as his David, his Madonna and the figures from the Medici tomb in Florence, are also in the collection.

Mr. and Mrs. Geo. M. Bruestle and their son Bertram, who has been studying at the Academy of Design during the past winter, are returning to their home at Lyme, Conn., for the summer.

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Pompadour Will Not "Faked."

A cable report from Paris that the will of Mme. de Pompadour in the Morgan Library in this city is a "fake" is declared by Miss Belle Green, Mr. Morgan's librarian, to be "sheer nonsense." The "discovery" was made by Paul Reynaud, a French lawyer and connoisseur who visited the Morgan Library in the course of a recent visit to N. Y. on official business, according to the *Cri de Paris*.

Mr. Reynaud bases his conclusion on the fact that the will is dated 1770, whereas Mme. de Pompadour's death happened in 1764. "But the will in Mr. Morgan's possession was never called the original will of Mme. de Pompadour," says Miss Green, "the original would naturally have to be in the archives of France."

"Mr. Morgan has the attested copy of the will of Mme. de Pompadour made at the order of Louis XV. on June 15, 1782, which is written, sworn to, sealed and signed by the king's attorney."

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OBITUARY

Mrs. Lillian H. Crittenden

Mrs. Lillian Haynes Crittenden, the wife of Walter H. Crittenden, died May 28 last at the home of her sister, Mrs. William A. Putnam, Brooklyn, after an illness of several weeks. Mrs. Crittenden recently held exhibitions of her paintings at the Macbeth Gallery and the Brooklyn Museum.

Charles Mielatz

Charles F. W. Mielatz, etcher and watercolorist, died June 2 last at his home in N. Y. City. He had suffered from asthma for a long time. He was born in Germany in 1860, was educated in the public schools of Chicago and the Chicago School of Design and completed his training under F. Rondel, the elder. He then obtained a Government position as a draftsman. About 1880 he came to N. Y. and devoted his attention to etching, gaining a nation-wide reputation. He had done thousands of etchings of historic buildings and historic events.

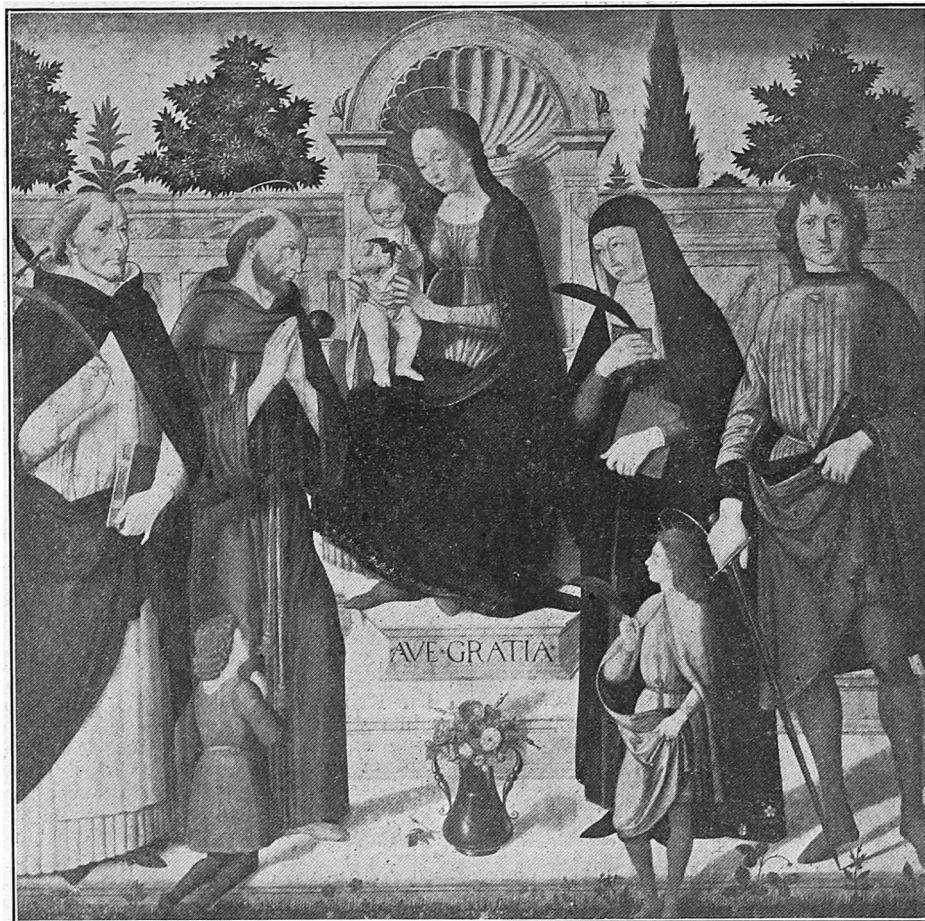
Mr. Mielatz was an associate member of the National Academy, served on the International Jury of Awards at the St. Louis Exposition in 1904 and was an instructor at the National Academy. He was a member of the American Watercolor Society,

the N. Y. Etching Club, the Century and the National Arts Clubs.

The Late Helen Hyde

Born at Lima, Ohio, the late Helen Hyde had the advantage of rich relatives to assist her in her early studies. She worked for two years under Raffael Collin, Paris, and Emil Carlsen in N. Y. and then with Skarbina, portrayer of outdoor scenes. Until her departure for Japan she lived in San Francisco, where the foreign colony gave her ample opportunity to develop her feeling for color. In Tokyo she studied with Kano Tomanobu, the last of the great Kano school of painters, learning to wield the brush in Japanese method, steadied upon the floor, with such skill that at the end of two years her kakemono at the annual spring exhibition was awarded the first prize from among the work of native artists. Although she had mastered the technique of the carving of the wood block for the impressions, within recent years she gave her time alone to the creation of the working design, while employing two Japanese assistants for the mechanical details in her studio.

An exhibition of Miss Hyde's prints is on to July 1 at the Seattle Fine Arts Gallery.



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Kogyo Terasaki

Kogyo Terasaki, the famous Japanese artist, died recently in Tokio, aged 53. He died with \$85,000 worth of orders unexecuted. The Imperial Palace holds several of his screens.

His genius was recognized early, for while still in the twenties he was made professor in the Tokio School of Art. Born of a high samurai family of the Akita clan, whose fortunes had been swept away by the abolition of feudalism, he passed his boyhood in poverty and hewed his own way to fame. Many of his colleagues declare that death has robbed Japan of her greatest artist and in his prime.

Edward Richard Stehl

Edward Richard Stehl, formerly well known for his fresco and mural decorations, died June 5 last at Sea Cliff, L. I., aged 75.

Mr. Stehl for many years previous to his retirement had offices in N. Y. and his friezes and mural works are in a number of city churches and public buildings. He leaves a widow and four sons.

ART AND BOOK SALES

Famous Reynolds On Sale

A special cable to the N. Y. Times from London, June 2, says: "Christies will auction July 4 the Duke of Westminster's famous Reynolds portrait of Mrs. Siddons, as 'The Tragic Muse.' The painting was bought from Reynolds for 800 guineas by M. de Calonne, whose collection was sold in 1795, when William Smith, M. P., of Norwich, acquired it for £700. A replica at Dulwich seems to have brought the artist £735.

"After being exhibited at the British Institution in 1813, the original was sold by Mr. Smith privately to G. Watson Taylor, at whose sale at Messrs. Christie's in 1823 it passed to Earl Grosvenor for £1,837.10."

Drummond Picture Sale

The pictures owned by the late Sir George Drummond of Montreal, regarded as the finest of their kind in Canada, is to be sold, as exclusively announced in the ART NEWS some weeks ago, at Messrs. Christie's of June 27. Sir George Drummond, who left his native city of Edinburgh in 1854, became one of the best known men in the Dominion; at his death in 1910 he was president of the Bank of Montreal.

He accumulated during his long life a collection which contained examples of the great painters of both old and modern times. His most famous picture is a portrait by Frans Hals, well known through illustration in the chief books on the painter. Other old masters are two fine Vandycks, a "Spanish Queen" by Velasquez, a Peter de Hooghe, and a Ruysdael. Of the Barbizon School, he possessed a Daubigny, considered by some critics the finest work of that master, and three Corots, besides examples by Diaz, Troyon and Charles Jacque; and of The Hague School characteristic examples of the Brothers Maris, Mauve, and Bosboom. His Turners include "Port Ruysdael" in oil and "Zurich" in watercolor. Morland, Constable and others find a place in the collection, as do a small and exquisite Whistler, a fine Degas, and he possessed an example of Rodin's, "The Wave."

London Literary and Art Sales

The last fortnight of June and the first of July will bring an exceptional number of important literary and art sales in London.

At Sotheby Wilkinson and Hodges' there will be sold on June 27 in their new galleries at 34-25 New Bond St., a portion of the remarkable collection of early English and Irish glass formed by Mr. W. H. P. Leslie. The same firm will sell on June 24 and 27 inclusive, a further portion of the valuable collection of autograph letters and historical documents, formed by the late Sir Thomas Phillips. The firm began the sale of this collection in 1886, and the last sale prior to the coming one was held in 1913. In all there have been 74 days devoted to this sale, which has thus far totalled £71,272. The portion now to be sold is the finest of all and contains many items of interest to American collectors, 600 of these being works devoted to the American continent.

A sale on June 30-July 3 inclusive, also at Sotheby, Wilkinson and Hodges, of marked interest will be that of a collection of voyages and travels from the renowned library at Britwell Court, owned by Mr. S. R. Christie Millar. Another sale early in July will be that of a further portion of the Huth Library, which contains several items of interest to Americans; notably, Washington's own copy, with his book plate, of J. Trumbull's prose poem "McFingal"; a collection of contemporary accounts of Vespucci's discoveries, and a number of early tracts on Virginia. This sale will be followed by another of a number of valuable books, the property of the late Charles Fairfax Murray, including a number of the publications of the Kelmscott Press, printed on vellum: Blake's "Songs of Innocence and Experience," autograph MSS. of D. G. Rossetti and William Morris, etc.; also a vellum copy of the Kelmscott Press Chaucer, presented by William Morris to Sir Edward Burne-Jones, and now the property of Sir Philip Burne-Jones, etc.

Valuable oils and drawings, including Sir Edward Burne-Jones' original drawings for the Kelmscott Chaucer, modern drawings by Ch. Shannon, A.R.A., Walter Sickert, Ch. Conder, Augustus John, Muirhead Bone, William Open, Glyn Philpot, John Sargent, A. Legros, etc.; chalk and watercolor drawings by Rembrandt, Van Rijn, J. M. W. Turner, Sir G. Kneller, Sir T. Lawrence, Paul Potter, T. Rowlandson, Th. Girtin; and oils by Vandyck, Reynolds, Berchem, Sidney Cooper and others, will also be sold by Sotheby, Wilkinson and Hodge in July.

Persian Rugs Bring \$66,300

A special cable to the N. Y. Times from London, June 1, says a pair of Persian silk rugs, each 13 by 5 feet, belonging to the Marchioness of Graham, excited keen bidding May 31 last at Christie's. The opening bid was 1,000 guineas, and at 13,000 guineas the rugs were knocked down to Duveen Brothers. A suite of Chippendale mahogany furniture, belonging to the Earl of Lovelace, sold for 4,000 guineas. Two oblong panels of Gobelin tapestry realized 2,800 guineas. For a suite of Empire furniture owned by the Earl of Camperdown 1,000 guineas were paid.

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Sale of Sherry Art Effects

The old query of "What's in a name?" was answered, as far as to a name's effect in art auctions, by the surprising total of \$231,736, realized at the sale of the furnishings and appointments of the restaurant and ball and reception rooms of the establishment of Louis Sherry at Fifth Ave. and 44 St. on June 3, 4 and 5 last. The sale was conducted by Mr. James P. Silo of the Fifth Ave. Art Galleries now at Vanderbilt Ave. and 45 St., and on the premises, and was attended by a large throng of buyers, mostly from out of town, and curiosity seekers.

There are few N. Y. art lovers who did not know the pictures, for the most part decorative canvases after the early French and English masters, supplied, with few exceptions, by Mr. Eugene Fischhof now of Paris, and the tapestries, which were of better quality and provenance, and, in some cases, of good value—and those of this element who attended the sale were surprised that the name of a restaurateur should have evidently attracted so many to an art sale and, as evidently, occasioned such prices for the pictures in particular. Is it possible that in time to come these pictures will appear in sales with the name of Sherry as a hallmark of authenticity or superior value?

It is probable that both Mr. Sherry and Mr. Fischhof, in such an event, would be themselves surprised, as neither ever claimed unusual value for the pictures in question. The first two sessions brought a total of only \$8,034. The last two sessions realized, respectively, \$29,379 and \$194,313.20.

The four tapestries, based on Tenier subjects, made at Lille in the XVIII century, which were sold as a set, brought the high price of the sale and were secured by the Waldorf-Astoria Hotel for \$62,000.

At the session of June 3 the contents of the restaurant, summer garden, palm room, tapestry ballroom, red and blue dining rooms, Mr. Sherry's apartment, etc., were sold. A pair of crystal and bronze Louis XVI. electric chandeliers brought the highest price, going to Freeman Brothers for \$1,150.

A parlor suite from the green reception room Louis XVI., carved, gilt, with Aubusson tapestry, went to W. H. Clouny of Phila. for \$500; an inlaid rosewood Louis XV. library table with leather and bronze mounts went to Lans Curiosity Shop for \$825, and a carved and gilded Louis XV. Aubusson parlor suite from the blue reception room to Frederick Rose for \$900; Miss Lillian Webster paid \$680 for a Steinway baby grand piano from the small ballroom, and Milton M. Wolf \$800 for a kingswood inlaid bronze and marble Louis XV. commode. Mrs. Tripp paid \$300 for a Carrara marble garden seat and \$400 for two Carrara marble vases.

Among the larger purchases at the last day of the sale of June 5 was a set of four Lille tapestry panels and a Renaissance tapestry, which went to the Waldorf Hotel for \$62,000, a Gobelin tapestry paned, "The Elements," signed Mosin, to Statler for \$23,000, and E. C. Kent paid \$22,500 for a XVII. century Beauvais tapestry, "Blind Man's Buff," with border. For a portrait of Lady Catherine Pelham, by Cosway, H. L. Kaufman paid \$1,675.

A XVII. century Brussels tapestry, "A Battle in Flanders," went to Statler for \$18,500, and a Gobelin tapestry, "Darius with the Queen and Her Captive Children," for \$17,750. Leone Ricel paid \$900 for a Brussels verdure tapestry, and a XVII. century Brussels tapestry; a funeral in the time of Henry VIII., went to Mrs. E. W. Ferder for \$2,900. A Brussels verdure tapestry, "Landscape, and River, Parrot on Tree," went to G. Link for \$800, and I. D. Levy paid \$825 for a Brussels verdure tapestry.

The Pictures Sold

The paintings, the artists, the buyers and the prices paid were as follows:

"Musical," Coypel (C. A.); H. L. Kaufman	350
"Concert," Coypel; H. L. Kaufman	350
"Mythological Subject," Lemoyne; Charles, of London	320
"St. Cecilia," Robert Lefevre; M. Statler	300
"La Paix," J. Lagrenée; Charles, of London	225
"La Guerre," Lagrenée; Charles, of London	225
"I Love My Sister," Sir W. Beechy; H. L. Kaufman	330
"Portrait of Lady," D. Gainsborough; E. W. Fiedler	230
"Mme. de Precourt," H. Rigaud; H. T. Wente	445
"The Fortune Teller," J. B. Le Prince; H. L. Kaufman	380
"Mme. de Les Estempe," H. Rigaud; M. Statler	440
"Comtesse de Beaumont," P. Mignard; Mrs. E. W. Fiedler	475
"Portrait of Lady," A. Vestier; Otto Bernet, agent	230
"Mrs. Campbell," Sir T. Lawrence; C. M. Bellak	175
"Louis XIV," G. Rigaud; W. Burnett	235
"Portrait," Tournieres; Charles, of London	400
"Portrait," Richard Cosway; H. L. Kaufman	1,675
"The First Call," Jacquet; Miss M. De Bosch	225
"Ideal Head," A. Asti; H. T. Wente	260
"The Miniature Artists," Jacquet; H. L. Kaufman	410
"La Peinture," Van Loo; Lans Curiosity Shop	150
"Vicomtesse de Salles," Delatour; R. Lehner	210
"Comtesse de la Borde," Van Loo; Mrs. E. W. Ferder	285
"Soliman's Favorite," Scilles des Essarts; H. L. Kaufman	180

(Continued on Page 8)

ART AND BOOK SALES

(Continued from Page 7)

"Lady C. Webster," Francis Cotes; H. L. Kaufman	400
"Lady Turner," Sir G. Kneller; H. L. Kaufman	380
"Marquise de Montespan," P. Mignard; H. L. Kaufman	520
"Portrait of Lady," L. Tocque; M. Statler	275
"Marquise D'Audray," R. Tournieres; W. Burnett	185
"Lady in Yellow Gown," P. Mignard; H. L. Kaufman	580
"Lady with Guitar," XVII century French school; Otto Bernet	200
"Mrs. Coventry," John Opie; J. W. Herbert	400
"Lady Grantham," D. Gainsborough; Giusberg & Levy	480
"Vulcan," XVIII century French school; O. Peck	370
"Pendant," French School; O. Peck	370
"Venus," C. J. Natoire; Charles, of London	600
"Portrait," H. Rigaud; W. Burnett	200
"Mme. de Salles," J. M. Nattier; H. L. Kaufman	780
"Artist's Wife," R. Cosway; O. Peck	370
"Lady Reeves and Children," F. Cotes; McAlpin	350
"Mme. Tournienne," H. Rigaud; H. L. Kaufman	325
"Lady Clayton," Sir W. Beechey; H. L. Kaufman	775
"Hebe," Sir T. Lawrence; H. L. Kaufman	420
"Marquise d'Abignac," A. Vestier; H. L. Kaufman	320
"King George the Third," A. Ramsay; Freeman Brothers	210
"Queen Charlotte," A. Ramsay; Freeman Brothers	210
"Two Ladies," Sir Peter Lely; Laus Curiosity Shop	270
"Dog and Pheasant," J. B. Oudry; Satinover Galleries	200
"Earl of Rochester," Sir P. Lely; E. F. Bonaventure	310
"Vicomtesse de Salles," De Latour; R. Lehner	210
"Comtesse de la Bord," C. Van Loo; Mrs. E. W. Feider	285
"D'Imecourt," R. Tournieres; Charles, of London	400
"Lady C. Pelham," R. Cosway; H. L. Kaufman	1,675

Etchings and Engravings Sale

Etchings, engravings, lithographs, color prints and drawings, the stock of the late E. D. Brooks of Minneapolis and the collections of Mrs. A. E. Thomas of N. Y. and others, sold at the Anderson Galleries on Wed. eve., May 28, brought a total of \$7,194.50.

The highest price, \$1,300, was paid by A. R. Springer for No. 140, "Innocence Alarmed," engraved by R. Smith after Morland.

Other items sold were:

No. 194, "A Nest of Cupids," stipple printed in colors by Miss J. Aspinall, after the drawing by Luigi Schiavonetti. A. R. Springer, \$390.
No. 135, "La Tour de L'Horloge," painter-etching by Charles Meryon, second state. F. Meder, \$285.
No. 39, "Gargoyles, Stirling Castle," painter-etching, D. Y. Cameron, signed artist's proof. L. M. Freeman, \$275.

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NOTICE TO GALLERIES

Changes in the copy of advertisements and calendar must reach the office not later than Wednesday of each week.

CALENDAR OF SPECIAL NEW YORK
EXHIBITIONS

Anderson Galleries, Park Ave. and 59 St.—Canadian War Memorial Records direct from London. Includes paintings, sketches, etchings, etc., showing Canada's work in World War. To Aug. 1.
Arden Gallery, 599 Fifth Ave.—Decorative art. To Oct. 31.
Ardsley Studios, 110 Columbia Heights, Brooklyn, N. Y.—Paintings by American artists. To October 31.
Arlington Galleries, 247 Madison Ave.—American paintings. Indefinitely.
Babcock Galleries, 19 E. 49 St.—Annual summer exhibition of paintings. To Sept. 15.
Brooklyn Museum, Eastern Parkway, Brooklyn, N. Y.—Chromo-Lithographs of works of old masters. Published by The Arundel Society. During the Summer.
Buccini Studios, 347 Fifth Ave.—Decorative art screens by Alberto Buccini. To June 30.
R. Dudensing & Son, 45 W. 44 St.—Paintings by George Inness, A. H. Wyant, R. A. Blakelock, and other American Painters. To Sept. 1.
Ehrich Gallery, 707 Fifth Ave.—Cabinet size American paintings and miniatures. June 4-18.
The Ehrich Print Gallery, 707 Fifth Ave.—Old English Sporting Prints. To June 21.
556 Fifth Ave.—Old English sporting prints. To June 18.
Ferargil Galleries, 607 Fifth Ave.—MacDougal Alley sculpture and American paintings by several artists. To July 1.

Folsom Gallery, 560 Fifth Ave.—Landscapes by American artists. To Sept. 1.

647 Fifth Ave.—Decorative paintings by Hubert Robert. To June 14.

Kennedy & Co., 613 Fifth Ave.—Old naval prints. To end of June.

Macbeth Gallery, 450 Fifth Ave.—Group of American paintings. Summer exhibition.

Metropolitan Museum, Central Park at 82 St. E.—Open daily from 10 A. M. to 5 P. M., Saturdays until 10 P. M., Sundays 1 P. M. to 5 P. M. Admission, Monday and Friday, 25c., free other days. Exhibition of ornament as arranged by William M. Ivins. To June 21.

The Milch Galleries, 108 W. 57 St.—N. Y. street scenes and flag pictures with others by Childe Hassam. To June 30.

Montross Gallery, 550 Fifth Ave.—Paintings and drawings by American artists.

Musmann Gallery, 144 W. 57 St.—Etchings and Mezzotints. Recent Importations. June-July.

National Arts Club, 15 Gramercy Park.—Members' annual sketch exhibition. To Oct.

New York Public Library, Fifth Ave. and 42d St.—Annual show of prints newly acquired. Through the summer. Print Gallery (room 321): Drawings from the J. Pierpont Morgan collection. Stuart Gallery (316): Recent additions to the print collection. Room 112: "The making of prints." Illustrated books of four centuries. To Nov. 30. War Posters through the summer.

The Paint Box Gallery, 43 Washington Sq. South.—Paintings by George Mather Richards and Gertrude Lundborg Richards. Through June. Drawings by Hugh Ferriss in July.

Pen and Brush Club, 134 E. 19 St.—Summer exhibition of paintings by members. To Sept. 15.

Henry Reinhardt & Son, 565 5th Ave.—Summer exhibition of Old Masters and Modern Paintings. Indefinite.

Henry Schultheis & Co., 425 Fifth Ave.—Paintings by a group of American artists.

CALENDAR OF AUCTION SALES.

The Walpole Galleries, 10 E. 49 St.—The Library of the Late Dr. Frank Jackson, member of the N. Y. Iconophile Society, The Grolier Club, etc. June 17, 18, June 17, 8.15. June 18, 2.30 and 8.15.
Boston.—C. F. Libbie & Co.—A Lincoln Collection formed by Frederick S. Lang, Boston, including a collection of Lincoln Medals. June 19-20. Daily 10 and 2 o'clock.

WHERE ARTISTS WILL SUMMER

Walter Griffin plans to paint during the summer in the vicinity of Portland, Me., and will leave town this week.

Eugene Speicher will leave his Clinton studio this week for Woodstock, N. Y., where he will paint until the autumn.

J. Francis Murphy has left his studio in the Chelsea and is at his summer home, Arkville, N. Y., where he will remain until Nov.

John Carlson is at Woodstock, N. Y., where he has a home and studio.

Haley Lever will go to Gloucester, Mass., next week where he has a studio and where he will teach his summer classes. He recently sold his "Gloucester Harbor" to the Detroit Museum, and another important canvas to the Fort Worth Museum. He has accepted a proposal to teach watercolor painting at the League next season.

Guy Wiggins has gone to Lyme, Conn., where he will paint for several months. Carleton Wiggins will also spend the summer at Lyme.

Leon Kroll will leave his Clinton studio June 15 to spend the summer in the Berkshires, where it is his intention to do outdoor work, including figures and landscapes.

George H. Bogert has left his studio, 108 W. 57 St., for Lyme, Conn., where he has a summer studio, and where he will remain until the autumn.

Gustave Wiegand will leave his studio, 44 W. 96 St., in late June for Great Mills, Vt., to remain until Dec. and where he expects to paint a number of large outdoor canvases, especially the birch tree subjects which have brought him such deserved reputation.

Messrs. SOTHEBY WILKINSON & HODGE

will sell by auction, at their large galleries, 34 and 35, New Bond Street, London, W. I.,

on Wednesday, June 18 and two following days

THE WELL KNOWN COLLECTION OF
EARLY ENGLISH POTTERY

formed by A. E. CLARKE, Esq., Inisfall, Hills Road, Cambridge, who is changing his residence, comprising fine examples of LAMBETH and BRISTOL, DELFT, BLUE DASH and other Chargers, SALT GLAZE, ELSERS, ASTBURY, JACKFIELD, WHIELDON and LEEDS WARES; PINEAPPLE, CAULIFLOWER, and AGATE WARES, BEAR JUGS, STAFFORDSHIRE FIGURES, etc., with Old English Furniture, etc., from various sources, including a very fine CHARLES II ARMCHAIR, the property of H. MARTIN GIBBS, Esq. (reproduced in Macquoid's "History of English Furniture").

on Friday, June 27

A remarkable and comprehensive series of

EARLY ENGLISH SWEETMEAT GLASSES, LIGHTHOLDERS, CANDLESTICKS, TAPERSTICKS, etc.,
WITH FINE OPAQUE GLASS

being a portion of the magnificent Collection of Early English and Irish Glass formed by W. H. P. Leslie, Esq., 18, St. James's Place, S. W. 1.

on Tuesday, June 24 and three following days

A further portion of the very valuable collection of autograph letters and historical documents formed by the late Sir Thomas Phillips, Bart., of Middle Hill, Worcestershire, and Thirlestaine House, Cheltenham, including:

A unique copy of the earliest known xylographic Picture relating to America (c 1500) representing Brazilian savages.

The original manuscript of Michael Lok's account (1578) of Martin Frobisher's third voyage. Frobisher received £1 a day wages for his services from the promoters of the enterprise, among whom were Queen Elizabeth, Sir Philip Sydney, Lord Leicester, etc.

About 80 works printed in various Indian dialects.

A large collection of manuscripts formed by Lord Kingsborough (ob. 1837) for his great work on the Antiquities of Mexico.

Two very fine portolani of the first half of the XVI century, one signed by John Freire, and

A volume containing eight early quarto plays by or attributed to W. Shakespeare.

on Monday, June 30 and three following days

Voyages, Travels, and Foreign History from the renowned Library at Britwell Court, Burnham, Bucks.

The Property of S. R. CHRISTIE-MILLAR, Esq.

including rare and interesting works by old English writers—Spanish, French and Italian Books, Fine bindings, etc.

Each sale will commence at one o'clock precisely.

Catalogues may be had.

Early in July

VALUABLE OIL PAINTINGS and drawings by old and modern masters including Rembrandt Van Rhijn, Sir A. Van Dyck, Sir Joshua Reynolds, etc., with Sir E. Burne-Jones' original drawings for the Kelmscott Chaucer.

A further portion of the Huth Library comprising the letters T to V including some of the rarest early pamphlets on Amerigo Vespucci and Virginia, Caxton's Boke of Eneydos, 1490, with other interesting and valuable items.

Kelmscott Press Books, including an almost complete series of those printed on vellum, the property of the late Charles Fairfax Murray, Esq., (Sold by order of his Executor); a copy of the Chaucer, printed on vellum, presented by William Morris to Sir E. Burne-Jones, and other presentation copies, the property of Sir Philip Burne-Jones, Bart., with border designs by Morris, and some fine copies of Doves' Press books, bound by Mr. Cobden-Sanderson, from other collections; and a number of very valuable modern books from the library of the late Charles Fairfax Murray including Milton's Poems, 1645, Herrick's Hesperides, 1648, W. Blake's Songs of Innocence and Experience, 1789-94, D. G. Rossetti's Sir Hugh, the Heron, 1843, etc., and some superb autograph manuscripts by W. Morris and D. G. Rossetti.

Full particulars will be announced later.

Catalogues in preparation.

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Where Dealers Will Summer

Mr. Otto of Frank Partridge and Co. is summering with his family at his country place at Blue Point, L. I. The new galleries of the firm at 6 E. 56 St. now nearly completed will be ready for occupancy in early September and promise to be exceptionally handsome and well appointed.

Mr. Louis Ralston of the Ralston Galleries after a brief visit with Mrs. Ralston to the Griswold at New London will, with his family, summer at Lake Placid, N. Y. Lieut. and Mrs. William Ralston and their two children are already installed there for the summer.

Mr. H. Grant Kingore of the Kingore Galleries, will divide his summer between Newport and Bar Harbor, leaving N. Y. late this month.

Mr. E. C. Babcock of the Babcock Galleries will leave to-day to spend the summer with his family at his summer home, Centre Moriches, L. I.

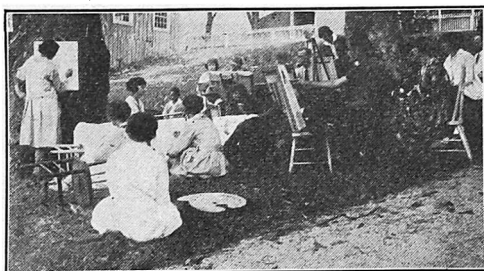
Mr. Joseph Durand-Ruel sailed on the Savoie Thursday for France. He will spend much of his time in Paris, returning to N. Y. in the Autumn.

The Ehrich brothers, of the Ehrich Galleries, will spend the summer in Europe, visiting Spain, Italy, France and England before returning in the late autumn.

Mr. Folsom of the Folsom Galleries is spending June in Cleveland, Ohio, after which he expects to go to Westport, Conn., for the remainder of the summer where he will be the guest of Ossip Linde.

Mr. Roland Knoedler with Mrs. Knoedler will leave late this month for Hot Springs Va. where they will spend the remainder of the summer.

Mr. C. A. Heney of the Arlington Gallery will probably remain at his Brooklyn home



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Mr. N. E. Montross has removed from his N. Y. residence for the summer and is commuting from his summer home at White Plains, N. Y. About July 1 he will go on a long motor trip to Canada, spending considerable time in Quebec.

Mr. Robert Macbeth will spend his vacation at West Hampton, L. I. Mr. Miller of the same firm will go to Lake George and Mr. McIntyre expects to make a long stay in Dorset, Vt.

Mr. Price and his manager Mr. T. H. Russell are so busy with their new galleries 607 Fifth Ave. that they have decided to remain the greater part of the summer in town.

Mr. Joseph Satinover is so busy with his Autumn plans that he expects to remain in town all summer and will indulge in week-end motor trips.

Mr. C. J. Charles (Charles of London) is spending the summer months at his cottage at Rye, New York.

Mr. Vigoroux of the Demotte Gallery sailed with his family for Paris last week, to return in the early Autumn.

Mr. Mitchell Samuels of P. W. French & Co. will summer at his country place at White Plains, N. Y. Mr. Robert Samuels will be at Rye, N. Y. Mr. P. W. French will be at Sayville, L. I.

Mr. Emil Rey of Arnold Seligmann and Rey sailed for Paris last month, to return in September.

Mr. Stefan Bourgeois of the Bourgeois Gallery has no decided plans for the summer and will probably make N. Y. his headquarters, with week-end trips to the country.

Messrs. D. G. Kelekian and H. G. Kelekian are both in Paris. Mr. H. G. will return in Sept. Mr. D. G. will follow late in October. During their absence the popular Miss Keating will be in charge of the galleries.

Mr. Parish-Watson will spend six weeks of this summer in Europe, and expects to sail this month.

Mr. and Mrs. Robert B. Mussmann of the Mussmann Gallery expect to visit the Vermont Lake Country this summer.

Messrs. E. and A. Milch of the Milch Gallery are so busy with the selling end of their business that both will probably remain in the city all summer and will take only week-end vacations.

Mr. Henry Reinhardt of the Reinhardt Gallery, with Mrs. Reinhardt, will summer at Spring Lake, N. J., and will be away from June 15 to the end of Aug. Mr. Walter Fearon of the same Gallery is arranging for a European trip, and expects to sail the last of June, to be gone about two and a half months.

Mr. E. C. Bonaventure of the Bonaventure Gallery sailed for Paris on the Lorraine June 5 to be gone about two months. His trip is partly for pleasure and partly for business. While he is away, Mr. A. C. Le Roy will be in charge of the galleries.

Mr. Frank Dudensing of R. Dudensing & Son, will summer at his cottage at Lake Spofford, N. H.

Mr. H. F. Dawson is sailing on the Adriatic for London June 16, and will remain in England all summer.

Mr. Henry Schultheis will summer at Rockaway Park, L. I. Mr. Schultheis has owned a house at this resort for the last 20 years and will spend a month there this season. His plans for the late summer are not yet formulated.

Mr. Arthur S. Vernay will be at his home, Ossining, N. Y., during the early summer, and go to Europe later in the season.

Mr. S. Scott of Scott & Fowles will go to England some time this month. Mr. Martin Birnbaum of the same concern will spend six weeks cruising in South American waters.

Mr. John Levy of the Levy Galleries will spend the summer at West End, N. J.

Mr. Martin Hofer of Warwick House will not leave town until late July, when with Mrs. Hofer he will go to Saratoga for the races.

Announcing an Exhibition of Important Paintings

By American and Foreign Artists

A glance at the list of painters represented in this exhibition will prove its importance to all who are interested in art.

George Inness
R. A. Blakelock
William Keith
Bruce Crane
William Ritschel
Ballard Williams
Childe Hassam
Charles Melville Dewey
E. Potthast
J. Francis Murphy
George M. Bruestle
Robert Minor
E. I. Couse
George M. Bogert

E. Pieters
Blommers
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FOR SALE—Silver dollar, 1804. G. E. Ingram, Eau Claire, Wis.

Mr. Isaac Simmons of Lewis and Simmons sailed for London May 18 last with his family, and will spend the summer in England. Mr. Nathan of the firm will remain at his Brooklyn residence and will be at the galleries daily except in August. He will make week-end trips with his family in his "Hudson Six" and a longer tour in the now famous car, in August.

Mr. Francois Kleinberger of the Kleinberger Galleries and Mrs. Kleinberger and Mr. Emil Sperling and family will leave late this month for the Virginia Hot Springs where they will spend the greater part of the summer.

Mr. Henry Symonds is sailing on Monday for London.

WITH THE ARTISTS

Alethea Hill Platt will spend part of the summer at Lyme, returning to her Vandyck studio in the late autumn.

Miss Anna G. Morse, Art Director of Adelphi College of Brooklyn, N. Y. will summer at Lake Minnewoska. Last year Miss Morse was at Provincetown.

Warde Traver, of the Central Park Studios, will go to Spring Lake, N. J., on July 1 to remain until September 1. Mr. Traver will devote this period to absolute rest and recreation in preparation for his autumn campaign.

Martin Borgord, who is convalescent from a long illness, caused by pleuro-pneumonia, has been ordered to spend six months in a high and dry climate and will, in consequence, soon leave for Sante Fe, New Mexico.

Carle J. Blenner has just completed a portrait of Dr. G. H. Perkins, Dean of the University of Vermont, for the alumni and which will be presented to the university to commemorate the Dean's 50th anniversary of his connection with the institution. Other portraits recently painted by the artist are those of Mrs. Gilbert McElveen of Denver, and the little son of William Hodge the actor.

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